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# AMERICAN ART NEWS.

Vol. IV. No 23

NEW YORK, MARCH 17, 1906.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**Astor Library.**—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

**Benguat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of Old Masters.

**Fifth Avenue Art Galleries.**—Exhibition of Ehrich pictures, March 17 to 21. Mrs. J. E. King's fans, laces, etc., to March 24.

**Fishel, Adler and Schwartz.**—Figure work and landscapes by Augustus Koopman.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Portrait of David Warfield, by S. J. Wolff. Portraits and paintings by Jef Leempoels. Miniatures by Viscountess Maitland through March 24.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of portraits and other prints relating to Benjamin Franklin.

**McClees Galleries.**—Exhibition of high-class etchings by Great Masters.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Macbeth Gallery.**—Paintings by Stephen Parrish.

**Montross Gallery.**—Annual exhibition Ten American Painters to March 31.

**Modern Gallery.**—Exhibition of pictures by Charles Hawthorne.

**Noe Galleries.**—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

**Oehme Galleries.**—Exhibition of portraits by Gari Melchers.

**Powell Gallery.**—Exhibition of flower and sheep subjects and landscapes by Mrs. E. M. Scott and Mrs. John H. Fry, March 19 to 31.

**Pratt Institute.**—Exhibition of drawings by Kenyon Cox.

**Ralston Galleries.**—Works of Art.

**Rice Gallery of American Paintings.**—Leonard Ochtman's "Sunrise, Frosty Morning," on view from 10 A. M. to 4.30 P. M.

**Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Robert C. Vose Gallery, Boston.**—Fine paintings of the modern masters.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

**H. O. Watson & Co.**—Decorative works of art.

The sale of the Russian paintings from the St. Louis Exposition, which began last week at No. 236 Fifth avenue, continued two evenings and which, it had been announced, would last through the week, came to an abrupt end last Friday evening. It was announced that the sale had been discontinued by orders issued from the Treasury Department at Washington.

It appeared that the works already sold had been taken out of bond and the tariff on them paid, and the Govern-

After examining many art dealers, the board advances the invoice price of the paintings from 30,000f. to 45,000f., on which the works will pay duty. Counsel for the importers said that the Treasury Department sought to advance the values of the works 100 per cent.

Mme. Reulos De Mirmont, the French miniaturist, who has executed a number of commissions in New York the past winter, sailed with M. de Mirmont for her Paris home on Thursday. Mme. de Mirmont's Paris studio is No. 8 Boulevard de Courcelles. She has lately finished, among other commissions, admirable miniatures of Mr. and Mrs. Walter Wood, of Orange, N. J.

The Detroit Museum of Art's permanent collection of paintings has been enriched by three important paintings: A faithful copy of the "Coronation of the Virgin" by Fra Angelico, which hangs in the Uffizi Gallery, Florence, has been presented to Miss Caroline Godfrey. About a year ago a popular subscription of \$10 was started for the purchase of works by American artists. The picture selected was "Before Sunrise—June," by D. W. Tryon. The price paid for the picture was in excess of the amount subscribed, but the balance was generously made up by a gentleman interested in the museum and its work. "The Wedding," a late important canvas by Gari Melchers has been presented by E. C. Walker, of Walkerville, Ont. It represents a wedding party of Holland standing before the pulpit.

Mr. Edward Brandus, whose collection of pictures was sold at auction by Mr. James P. Silo, in the Waldorf-Astoria ballroom on Monday, Tuesday and Wednesday evening, gave the New York art public a novelty in a Sunday exhibition of the collection at the Fifth Avenue Art Galleries last Sunday afternoon. The innovation was a great success, and the galleries were thronged during the hours of the display. The result proved that with judicious advertising, a Sunday art exhibition in an accessible locality during the season, will attract the public.

The first night's sale on Monday resulted in a total of \$30,035 for 66 canvases. The highest figure of the sale was \$2,600, brought by a small canvas by Jules Dupre, "The Cottage." Other good prices were \$1,550, paid for De Miranda's "Portrait of a Lady," \$1,500 for Aime Perret's "Goose Herder," \$1,125 for the same artist's "Shepherdess," \$1,100 for a Bouguereau, \$2,250 for Romney's "Miss Farren," 1,025 for Aime Perret's "Le Premier Aveu," \$250 for Frits Thaulow's "Venice" and \$1,650 for a Largilliere, "Marquise de Louvois."

Sixty-five paintings were sold at the second night's sale on Tuesday evening, for \$46,675, making a total of \$76,705 for two evenings' sales. The highest price, \$3,800, was paid by E. Sandmeyer for "The Poultry Farm," by Troyon. "Sunset," by Dupre, was secured by J. H. Thomas for \$3,750. He also bought "The Road," by Daubigny for \$1,600. "Souvenir of Algeria," by Fromentin, was sold to J. W. Hopkins for \$3,500, and "Autumn," by Bouguereau, went to Harry D. Philson for \$3,200.



LA DUCHESSE DE CHATEAUROUX

By Jean Marc Nattier

In the Ehrich Collection.

The superior and noted picture by Diaz, "Dogs in the Forest," reproduced in the last issue of the Art News, and which was to have figured in the exhibition and sale of the collection of Mr. Edward Brandus this week, has been secured by Senator William A. Clark, and now forms one of his fine collection of Barbizon masterpieces. The canvas was one of the "Hundred Masterpieces," shown in Paris a few years ago.

## SALES.

**Fifth Avenue Galleries.**—Sale of Ehrich pictures, Waldorf-Astoria ballroom, March 21, at 8.30 P. M.

**Sale of department store paintings** March 23, at 8.30 P. M., at the Galleries.

**Sale of Mrs. J. E. King's, of London, fans, laces, etc.,** March 24, at 8.30 P. M., at the Galleries.

ment had no complaint regarding them. When it was learned, however, that on the last night a number of works which were still in bond, and on which no duty had been paid, would be put up for sale, the Government decided that it was time to take a hand.

The sale of the exhibit was ordered by Edward M. Grunwaldt, Councillor of Commerce of St. Petersburg, who was Russia's Commissioner to the St. Louis Fair.

A total of \$22,936.50 was obtained at the three evenings' sale. The prices ruled very low.

The Board of United States General Appraisers, in a decision by Judge Waite, has settled the controversy between the Government and Alexander Hollander & Co., regarding the dutiable value of two paintings the work of Pater, a French artist of the eighteenth century.

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

"The Fakirs," headed by their newly organized band, and in their unique costumes, visited every classroom in the school (Art Students' League) on Wednesday morning, March 7, and ordered every "real artist" to get ready to do their best "faking" on the Society of American Artists exhibition.

The exhibition of League members' work, to be held in the members' and students' rooms at 215 West Fifty-seventh Street, during the week of March 19 to 24, promises well.

One of the most enjoyable treats of the season at the Art Students' League was the one given by the young women students to the young men of the school Thursday morning, March 8, in return for the treat given to them last November by "the boys." Dancing began at 9.30 and continued until 1 P. M., and during the intermissions vocal solos were rendered by John Carlson and Philip Spooner.

Last week was concours week in Kenyon Cox's classes at the Art Students' League. Those who stood highest in the life class were: Dorothea Walch, 1st and 2d; Miss Faber, 3d; Miss Telma Moeller, 4th, and Constance Pinkerton, 5th. In the antique class, Mr. Ogihara, 1st; Miss Kane, 2d; Miss Bigelow, 3d and 4th; Mr. Cheney, 5th. Mr. Cox said the quality of the work was excellent and that he felt much encouraged in the advancement of his pupils.

The results of the concours in Geo. B. Bridgman's afternoon class were as follows: P. Muncey, 1st; W. H. D. Koerner 2d, and Jay Van Everen 3d. Mr. Bridgman's classes are large and are doing excellent work this year. In the evening class, Hans P. Hansen received No. 1 and Mr. Wendt No. 2. Mr. Hansen received the prize for the best drawing last year.

At the beginning of the spring term of the School of Applied Design for Women, March 12, several new students were admitted to the classes, which are already crowded.

The Art School of Pratt Institute is represented by a large collection of designs at the exhibition to open March 20 in the galleries of the Boston Art Club in Boston. This exhibition includes the work of many schools of design in Europe as well as of several of the United States.

The third annual exhibition and sale of the Woman's Art Club of Cooper Union opened Wednesday, March 7, at the National Arts Club, under favorable auspices. The exhibition is one of the largest the club has yet held, and consists of several hundred exhibits, among which are a number of miniatures, painted china, stencilled neckscarfs, ornamented leather articles, repoussé metal work, lamp and candle shades, original designs in centerpieces and pillows, vellum portfolios, etc. The sale was very satisfactory, many of the articles selling readily at good prices, some of the lamp shades bringing \$12 and \$16 each. The committee in charge consisted of the Misses Kipper, Cook, Runyon, Morris and Kelly.

## THE EHRLICH COLLECTION.

Seventy-four pictures make up a collection of works, by the masters and their followers of the early English, French, Dutch, Flemish, Italian and Spanish schools, from the Ehrlich Galleries, which after an exhibition at the Fifth Avenue Art Galleries, opening today, and which will continue through late Wednesday afternoon, will be sold at auction by Mr. James P. Silo on Wednesday evening next, March 21, in the Waldorf-Astoria ballroom.

The pictures of this collection have a wide range of subjects, have been well selected, and form an attractive display, which will be found of interest, not only to collectors and connoisseurs, but to art lovers in general. Artists and students will also find the collection of much educational value. An illustrated catalogue, with attractive carbon reproductions of the more important examples, can be had on application at the Ehrlich Galleries, on West Thirty-Third Street, or at the Fifth Avenue Galleries, at \$5.00. It is difficult to select from this varied array of canvases, which presents so many different schools, those of most interest to the general art lover. Perhaps it is safe to say that of the English painters represented, Sir William Beechey's bust portrait of George IV. and half length of the famous actress, Mrs. Sarah Siddons, Constable's characteristic landscape "The Lock" and portrait of Daniel Mendoza, a famous pugilist, a rare canvas, as Constable was not a portraitist, a river scene by J. B. Crome, a portrait of Alexander Pope and a half length of the artist's sister by William Hogarth, a three-quarter length portrait of Miss Elizabeth Moore by Hoppner, a charming half length portrait of a lady by Sir Thomas Lawrence, a portrait of the Countess of Berkeley, an unusual figure and portrait work by Sir Peter Lely, "Nell Gwynne Taking Music Lesson," two good Morelands and an unusual portrait, with landscape by Sir Henry Raeburn. "Prof. Donald Stuart" and a head of Howard Walpole, by Allan Ramsey, are the best.

Of the early Frenchmen there is a large, most decorative canvas, "Fete Champêtre," by Bonaventure de Bar, a portrait the "Duchesse de Bourgogne" by Pierre Mignard, two exceptionally attractive examples of Nattier, one a portrait of the Duchesse de Chateauroux illustrated on the front page of the Art News this week, and a double portrait, with half life size figure of the same titled lady and her sister, the Comtesse de Flavacourt, and three examples of Tourniers.

The collection is unusually rich in early Dutch pictures. Special attention should be paid to a "Twilight on a Dutch River," by Van Goyen, a "Family Group," by Nicholas Maes—a portrait by the same artist has lately been acquired by the Metropolitan Museum from the Ehrlich Galleries, a portrait by Ravesteyn, a landscape with figures and a castle by David Teniers and Broyse Be Breughel, a charming companion pair of portraits of a Dutch gentleman and lady by Jan Victoors, the "Chateau de Cleves," by Wijnants, an exceptionally good picture, and a charming little Wouvermans "At the Inn."

Last Summer Mr. Louis Ehrlich made a special trip through Spain and Italy, where he secured a number of interesting canvases which figure in this collection. There is here a Bassano portrait of the Duke of Visconti, a curiously interesting half-length portrait of an Italian Princess by Bronzino, a good Canaletto. A dainty and refined half-length portrait of pretty Signorina Vio-

lanti Palma by Jacoba Palma, better known as Giovine, and a portrait of the Duke of Palma by Marietta, the favorite daughter of the famous Tintoretto.

Of the Spanish pictures shown perhaps the best are a Coello, a portrait of a lady, a "Spanish Princess" by Delgado a "Divine Shepherdess" by Lorrente, known in Spain as the "painter of shepherdess," a Spanish Grandee by De Mazo, a "Flight into Egypt" by De Moya and an extremely interesting "Christ Child and St. John" by de Tobar.

The exhibition of these pictures and their dispersal at auction will be one of the most interesting events of the present art season.

Portraits of modern men and women, especially those well known in a community are always interesting, from a personal and social reasons, apart from their artistic merit or lack of the same, and so the Art Committee of the Union League Club, which arranged a display of some 27 portraits for the most part of well known New Yorkers with a few exceptions by New York artists, for the March exhibition at the Club Gallery, must have been gratified by the exceptionally large attendance of visitors.

In the exhibition there were shown several works which have become familiar at the public displays and in those at the dealers galleries. These included William M. Chase's strong, delightful and refined double portrait of Mmes. Oscar L. Livingston and James M. Sullivan, first reproduced in the Art News, lately shown at the Pennsylvania Academy Show and which was deservedly hung in the place of honor in the Club. Carroll Beckwith's strong three-quarter length of Mr. Richard Ewart, also a familiar work, Chartran's showy and not pleasing full length of Col. William Barbour in hunting costume, Wilhelm Funk's virile, richly colored and effective half length of Mrs. Ernest Wiltsee in Spanish costume, Eastman Johnson's well-remembered full-length of Mr. Orson D. Munn, Alphonse Jongers' dainty and decorative half-length of Mrs. Jongers, and Irving R. Wiles' three-quarter length standing of Mrs. Hollister—a strong canvas.

Mention should also be made of The Lenbach portrait of Bismarck, loaned by Mr. Joseph Pulitzer, A. Muller Ury's excellent bust of Judge O'Brien, Hubert Vos's effective presentment of Judge Hornblower. Henry Oliver Walker's decorative three-quarter length of Mrs. Hopkins, J. Alden Weir's half-length of a "Lady in Gray."

J. Koppay's half-length of the Czarina, Robert Henri's "Girl with Fur Cape," admirable in technique, Frank Fowler's graceful and refined full-length of a girl and Augustus Franzen's three-quarter length fancy female portrait of a "Jasmine Girl." The display was not a remarkable one from the art standpoint, but it attracted interest, for the reasons above stated.

Henry Golden Dearth gave a reception at his Carnegie Hall studio on Sunday afternoon last, where he showed some recently completed and characteristic landscapes. One of a French village church, in color feeling and sentiment was especially attractive, but all the four were full of charm and delightfully painted. Mrs. Dearth assisted in receiving. The artist and family will go abroad late in April, and will spend the summer at Montreuil, France, as usual.

Four landscapes by Elliott Daingerfield have been added to the collection of Dr. Alexander Crombie Humphreys.

## TEN AMERICAN PAINTERS.

At the Montross Gallery, No. 372 Fifth avenue, the "Ten American Painters" opened their annual exhibition to the public on Wednesday last. The display will remain open through March 31.

It is a significant and timely move that "The Ten" have made in opening their always interesting and clever display simultaneously with that of the Society of American Artists, from which parent body they are seceders. Now that the Society has been merged in the Academy, it is all the more interesting to see and study the work of the men who form the nucleus of what will, in all probability, be some day a larger art organization of protest and opposition.

Of "The Ten," Edward Simmons, who is still in Paris, engaged upon mural commissions, is unrepresented this year, but the new member, William M. Chase, takes his place with, it is to be regretted, comparatively unimportant examples. He sends a sketchy head of a young musician, a tonal and color study in the "Green Curtain" and a well-modeled and fresh-colored bust portrait of young Mr. Pach, one of his pupils. Childe Hassam, Willard L. Metcalf and J. Alden Weir send respectively four, six and six examples of their clever work. The panel groups of all three men are most attractive and are the feature of the display. Of the Hassam canvases the "Early Spring—Central Park" with its joyous atmosphere, delicate color and lovely distance and composition is the best. A characteristic woodland with nude "The Butterfly" has lovely effect of sunlight through leaves and delicate outdoor feeling. Mr. Metcalf has never done better work than in his "On the River," which is close to Monet in feeling and light and air, his "Mountain Laurel," clear and fresh in color, and his "Misty Moon," a soft and delicate tonal study. Of the examples of Alden Weir—all thoroughly good, the "Mid-day," full of sunlight and air; the thoughtful tonal "Shadow of My Studio," and the "Hunting the Raccoon," a clever night scene, full of mystery, are the best.

Frank W. Benson and Samuel C. Tarbell have respectively three and two examples. The former's "Portrait," a half-length of a young woman, is finely modeled and full of expression. There is curious perspective in his "Coasters in Harbor." Tarbell's portrait of Miss Hyde is a delightful plain air study, with clever management of light, and his "Girl Mending" is a characteristic interior with figure, recalling his last year's canvas.

A more than usually attractive half life-size portrait of a woman with a delicate color scheme of blacks and yellows, comes from T. W. Dewing, Joseph De Camp sends a bust of himself, solidly painted, and two half-length fancy female portraits more freely handled and almost too hot in flesh tones, and Robert Reid four canvases, one a large half-length female figure, the "Gold Screen" with a splendid rich color scheme, strongly drawn and graceful, and a luminous broadly-painted little coast scene "After the Storm."

This necessarily hasty review hardly does more than call attention to the chief features of this clever display—one of the best "The Ten" has yet made.

James B. Townsend.

Circulars are out for the thirty-ninth annual exhibition of the American Water Color Society. It will open at the Fine Arts Building on May 3.



## LONDON ART NEWS.

London, March 3.

An important exhibition has just opened at Obach's Galleries in Old Bond Street, where is Sir John Day's splendid collection of water colors by the great modern Dutch masters. Veritable masterpieces by James Maris, Anton Mauve, Josef Israels, Bosboom, Weissenbruch, Mesdag and Albert Neuhuys, are here shown at their apogee. Neuhuys has never done anything better than his admirably composed and emotionally affecting group of two children one either side of a girl's knees, "Hide and Seek," which here takes its place beside the acknowledged great masters of this justly popular school. The lighter, and to many connoisseurs the more pleasing side of Israel's art is well seen in "Sailing the Boat," while of Mauve's "Opening the Gate" Frederick Wedmore says "It is silvery, airy, of complete unity, the maximum of interest with the minimum of obvious theme."

Of the pictures sold during the week at Christie's the more notable prices are as follows: Four full-length figures of saints attributed to Andrea Mantegna, but more probably the work of Bartholommeo Vivarini, £920 (Doweswell); Young woman in crimson dress with man behind her, by Paris Bordone, £462 (Lesser); "The Quay of St. Mark's Venice," by Canaletto, £346 10s (Collins); "The Rialto, Venice," by J. Marieschi, £210 (Martin Colnaghi); "A Canal Scene," by the same, £131 5s. (P. D. Colnaghi); Virgin and Child by Mabuse, exhibited at Burlington House, 1895, £105 (Eyles); "A Tavern Brawl," by A. Van Ostade, signed and dated, 1658, £168 (St. Heuse); Portrait of Miss Drake, by Sir Thomas Lawrence, £315 (Tooth); and "Rocky Landscape," by Ruysdael, £168 (Wallis). The last brought £147 in 1876.

Collectors should note that prices of Morlands and Morland prints are rapidly rising. Two new records for paintings by this master were made last year—2,000 gns. for "The Higgles" and 4,000 gns. (Charles Davis) for "Dancing Dogs," and this week astonishing prices were given for mezzotints after this painter's works. "Stable Amusements" and "The Public House Door" by W. Ward, open letter proofs, brought £189 (Noseda); "The Last Letter" and "The Hard Bargain" by W. Ward, proofs before any letters, £162 15s. (Noseda); "The First of September—Morning and Evening," by W. Ward £113 8s. (Noseda); and "The Return from the Market," by J. R. Smith, £117 12s. (Wynne.) Correspondingly high prices were obtained for other Moreland prints which, like the foregoing, were originally sold for less in shillings than they are now bringing in pounds.

Two good impressions of Whistler's rare early etching, "The Kitchen," were bought this week by Messrs. Obach for £30 9s. and £26 respectively. A set of Turner's "Liber Studiorum," 61 plates in first published state, made £525 (Ward), as against £472 10s. for a set with 65 in first published states a few weeks back.

The original draft of the "General Memorandum," issued by Nelson to his captains on the morning of Trafalgar has been discovered in a country house and will probably be put up at auction at Christie's towards the middle of next month.

The seduction of so many leading British etchers by the International Society has considerably weakened the current exhibition of the Royal Society of Painter-Etchers, which moreover contains this year no contribution from

the president, Sir Francis Seymour Haden. Good work is shown by Alfred East, Frank Brangwyn, who continues to produce plates of rather unusual size, Sir Charles Holroyd, Chas. J. Watson, Sydney Lee and Alphonse Legros, but one fails to discover any remarkable talent among the younger men. Of the foreign contributors, the brilliant Paris etchings of Eugene Béjot are the most distinctive.

At the Goupil Gallery a private view is being given this afternoon of a suite of paintings, "Venise: Du Crep-

nell), the highest price yet given at a London auction for any work by this artist, whose works, however, have materially increased in value during the last few years. Few other pictures of importance have been seen at Christie's this week, though a sketch for "The Eve of St. Agnes," by Millais, made 110 gns., "The Marble Seat," by Albert Moore, 120 gns., and "Perdita," by Frederick Sandys, 150 gns.

Six panels of fine old 16th century Burgundian tapestry were sold in the same rooms for 4,500 gns. (Dobell), a



BOY IN WHITE  
By Lydia Field Emmet

Shaw Memorial Prize

Society Exhibition

uscule a la Nuit," by Henri Le Sidaner. These will probably be seen later at the New Salon in Paris, where they should make a great sensation, the painter having succeeded in giving a most poetic and personal impression of the very soul of Venice. They show great originality, both in conception and treatment, the latter of course being characteristically broad and impressionistic.

The Society of British Sculptors has petitioned the London County Council to grant them a temporary site, preferably in Aldwych or Kingsway, for the holding of a great exhibition of British sculpture.

At Christie's this week the most notable transaction has been the sale of a large canvas, "Loch Achray," by Sam Bough, R. S. A., for £1,029 (Con-

lower sum than expected. John Smart's miniature of "Mary Marchioness of Downshire" made 470 gns. (West), and another lady's portrait by the same, 300 gns. (Charles Davis). Mr. Hodgkins paid 950 gns. for a Louis XVI. clock, the movement by Sotian, from Lord Methuen's collection; Mr. Ascher Wertheimer, £730 for a Louis XVI. oval snuffbox of gold, and Mr. Duveen £660 for a remarkably fine suite of Louis XV. furniture, consisting of a pair of settes and six fauteuils, painted white and partly gilt, covered with beautiful old Beauvais tapestry.

Of the porcelain sold during the week the best prices have been 350 gns. (Hodgkins) for an exquisite pair of old Dresden busts of children, and 330 gns. (A. Wertheimer) for a pair of Louis XVI. vases of gros bleu Sevres.

## PARIS ART NEWS.

Paris, March 3.

The sale of the Agnew collection at the Hotel des Ventes resulted in a total of 96,840 francs (\$19,368). M. Le Roy, after a struggle with MM. Graat and Madoule and M. Montaignac secured for 36,300 francs (\$7,360) a panel by Daubigny, "Les Bords de l'oise," "La Prairie," by Corot, for which 8,000 francs was demanded, was awarded to M. Toniard for 11,250 francs (\$1,360). A painting sur carton by Charles Pacque, "Les Poulailles" brought 2,600 francs (\$520). M. Stettinger gave 5,600 francs (\$1,120) for a little canvas by Hubert Robert, "Cascades dans les Rochers." The sale of art objects and furniture from the Chateau of Chevenon produced 30,084 francs (\$616). M. Roux secured a set of Flemish XVIII. century tapestries, with subjects after Teniers, for 16,910 francs (\$3,380).

An exhibition of pictures by Manet, forming the collection of M. Faure, the singer, is now open at the Durand-Ruel Galleries, Rue Lafitte, and will close March 17.

The sale of tapestries and furniture which adorned the Hotel of the Baroness de Hirsch, resulted in a total of 450,000 francs (\$9,000). The portrait of Louis XVI. in court costume, by Callet, so well known to art lovers everywhere through reproductions, was bought by M. Ferdinand Bischoffsheim for 12,500 francs (\$2,500). M. Heilbronner paid 42,000 francs (\$8,400) for a monumental chimney in carved stone, period of Francis I., from the Chateau of Montal. The four tapestries from the Winter Garden woven with silver, made at Beauvais for Louis de Bourbon, Court of Toulouse, with the figures of Venus, Amphritre and Thetis, were purchased by M. Malfait, a Brussels architect, who acted for Mme. Edouard Baiser, born De Hirsch.

At the Hausmann Galleries, there is now an exhibition of pictures by Delawarre. These are for the most part Dutch and Belgian landscapes, and others painted in the Midi and along the Riviera. They are well composed and are truthful in color.

The rarely good Garie collection of art objects and Oriental paintings, lacquers and porcelains, will be sold at the Hotel Drouot, March 5-10.

At the Cercle de la Librairie of Paris there will be held from March 7 to April 2, the ninth annual exhibition, under the auspices of the French Alpine Club, of the Society of Mountain Painters.

King Edward is about to present to the National Library a volume on Jewish antiquities, which belonged to the Duke de Bercy, brother of Charles V., and afterwards to the Duke D'Armagnac, who was decapitated under Louis XI.

The American artist, F. A. Bridgman, who is, however, a good deal of a Frenchman, has exhibited this year at the Cercle de l'Union Artistique a "Bedouin Encampment," a characteristic canvas.

The Louvre has acquired a portrait of Mme. de Calonne, by Ricard, considered a chef d'oeuvre of that painter. It is a three-quarter length, and the fair subject is depicted seated on a delicately tinted rose fauteuil in a pensive attitude. The work ought to be welcomed by the Louvre, as Ricard until now has been badly represented there by portraits of men for the most part, in a poor state of preservation. The Louvre is also to be enriched by a collection of old Chinese porcelain figures and vases, donated by M. Tissandier.

## AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: Hobson & Co., Hastings House, Norfolk Street, London, W. C.  
Paris Office: Graat and Madoulé, 12 Rue de Séze.

## SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

In consequence of the pressure on our columns this week we are obliged to omit the photograph of an artist in our regular series. We will resume the series next week with a photograph of E. L. Henry.

The week which closes to-day marks the crest of the present art season, with the annual exhibitions of the Society and The Ten, several minor art displays and the sale of the Brandus and Curtis and Clark pictures. From now on the art season will slowly and sensibly decline to its close in late April, although there are several important and interesting exhibitions and sales still to come.

It is learned that the suit of Gimpel and Wildenstein against David H. King, Jr., to recover the difference between \$25,000, paid by Mr. King for certain pictures brought from the former and which figured in his sale last winter, and \$75,000, the amount for which Gimpel and Wildenstein sold the paintings in question—has been satisfactorily adjusted out of court. We discussed the matter at length last week. It was one of the most important in its bearing on the high art picture business that has yet come before the public, and while we presume that its settlement is agreeable to the parties concerned, and may avoid delay, trouble and expense to them both, it is to be regretted that the questions raised by the suit were not fought out and settled by law. Such a settlement would have cleared the air and not only have dissipated an imminent thunderstorm, but would have averted perhaps a cyclone, at any time in the near future.

When last winter Mr. Louis Ehrich, of the Ehrich galleries, made public announcement that he would guarantee

the genuineness of every painting in his sale of that season, that it was an original and not a copy, and that should the genuineness of any picture be disputed by competent expert authority, the picture questioned could be returned at any time within one year from date of sale, at the price paid for it, plus interest at five per cent. per annum, he greatly astonished his fellow dealers, and the picture loving and buying public as well. The same announcement is again made this year by Mr. Ehrich in view of his coming sale on March 21, and the announcement, although no longer a novelty, will again constitute a unique feature of the sale.

## SOCIETY EXHIBITION.

With a press view on Thursday afternoon and an opening reception yesterday afternoon, the Society of American Artists opened at the Fine Arts Galleries in West Fifty-seventh Street, its twenty-eighth annual exhibition, and the last, which in consequence of its merger with the Academy of Design, the society will hold as an individual organization. The public will be admitted to-day, and from now on to April 22 every day, from 10 A. M. to 6 P. M., and on Sundays from 1 to 6 P. M.

The fact that this is the last public exhibition of the Society, now twenty-eight years old, and which, founded in 1877, brought about what may be truly called a Renaissance of American art, invests the display with peculiar and sentimental interest. The gallery should be thronged during the continuance of the exhibition with artists, students, and art lovers, and with that portion of the public which is at all interested in the past, present and future of American art. It is probable that the usual adverse criticisms will be passed upon the display—despite the fact that it is the last of the society—and that the usual pessimistic remarks will be uttered concerning it. Despite this probable adverse criticism, it is pleasant to be able to pronounce the opinion, based upon a very recent view and study on the part of the writer of the current club and art exhibitions of the season in London and Paris that as a whole the display is not only stronger and of a higher average of merit than those on the other side of the water, but that it contains more individual canvases showing present ability and future promise in the ratio of 8 to 1 than any art display offered in the two foreign capitals this winter. This may seem a bold and perhaps a rash statement, but it is based upon thirty years' study of art conditions and performance both here and abroad, and is offered for the consideration of those writers and others who decry American art and can see in its present output and conditions no sign of promise, but rather of retrogression.

The exhibition consists this year of 419 pictures and forty-four pieces of sculpture. The Carnegie prize of \$500 has been awarded to Childe Hassam for his painting "June," which won the third prize at the Carnegie Institute exhibition in Pittsburgh last November. Added emphasis of the judgment of the Carnegie Institute jury is given by the awarding of the Webb prize of \$300 to Edward Redfield for his landscape, the "Delaware River," as the same artist won the second prize at Pittsburgh for a similar landscape, "The Crest." To Lydia Field Emmet

was awarded the Julia A. Shaw Memorial prize of \$300 for her portrait, "Boy in White."

The exhibition is perhaps more varied in character than for some years past, and while there are many portraits, they do not predominate. The place of honor on the north center wall of the Vanderbilt Gallery has been given to Abbott H. Thayer's full-length allegorical figure of an angel—a thoroughly characteristic well-drawn and effective mural decoration. In this gallery the other works which most stand out on first view are George De Forest Brush's portrait of a boy, F. Luis Mora's full-length standing fancy portrait of a man, exceedingly virile and good in color; Ernest Parton's large and finely composed landscape, Hugo Ballin's decorative and richly colored panel, Irving R. Wiles' three quarter length standing portrait of Dr. Burgess, notable for its expression; two charming characteristic landscapes by Bruce Crane, Sergeant Kendall's beautiful portrait of a Mother and Child, entitled "Beatrice," most tender and refined in feeling and sentiment, and rich in color; T. W. Dewing's delicate and refined figure study of the "Lute Player," W. T. Smedley's three-quarter length seated portrait of Irving R. Wiles, again another Brush, a mother reading to children, lovely in feeling; an unusually good landscape by J. F. Murphy; another and larger group by Sergeant Kendall of a mother and children, again rich in color and tender in feeling; another portrait by Smedley, cleverly drawn; a striking street scene by J. W. Koopman; a fine large landscape by Elmer Schofield, "Sand Dunes;" Elliott Daingerfield's allegorical and richly colored figure and landscape, "The Deluge;" a vigorous marine by M. Emil Carlsen, and two portraits by Robert Henri, a full-length standing of Miss Nivison, and another seated one of a young woman in which bold and broad brush work, character and expression, well exemplify his virile brush.

There are several good canvases in the central gallery, notably a three-quarter length portrait of Miss Van Buren by W. J. Reynolds, a large and luminous landscape by Gifford Beal, an exceptionally good marine "Looking Seaward" by Paul Dougherty, a rich colored "Autumn" by Walter Clark, a three-quarter length seated panel portrait of Miss M. de C. by R. D. Gauley, and a decorative portrait of a lady in a blue dress by Adele Herter.

One does not as a rule look for much of merit in the badly placed and small east and west galleries, but this year the hanging committee have evidently tried to change the character of the so-called "limbo," and have hung there a number of interesting works. In the West Gallery I noticed particularly a characteristic and effective canvas by Jules Guerin, "Pittsburg" a dashing figure canvas work, a Spanish group, by F. Luis Mora "Vaya con Dios," a well-composed genre, telling a good story full of sentiment the "World Forgotten," by W. Verplanck Birney, a full-length seated portrait of Mrs. Mark Hanna, by Ellen Emmet, excellent in technique, a large and strong landscape by Arthur Dawson, "Morning at Lyme," two familiar canvases by Jonas Lie, one the "Coming Storm," exceptionally good, a portrait of a young man by F. Bittner, sober and strong, a charming "Venice" by C. C. Clark, a decorative painting by Cimotti, and one of the best landscapes from Carleton W. Wiggins' able brush I have seen in a long time, rich and glowing in color and good in outdoor feeling.

The pictures which seem to stand out the most in the East Gallery are Paul

Moschcowitz's rich colored portrait of a boy, Frank Fowler's three-quarter length standing portrait of a man, strong and effective, and truthful in color, two late and characteristic figure works by Everett Shinn, C. Myles Collier's strong work an "Old Sentinel," Cullen Yates fine landscape, "Late Autumn," a large and representative marine battle piece by Carleton T. Chapman "Bon Homme Richard," a really lovely female head by Ruth Bayard Burgess, prettily termed "Monna Anna," J. Kenneth Frazier's three-quarter length standing portrait of Prof. Henry F. Osborne, of Columbia, a faithful likeness, Victor De Hecht's three-quarter length seated portrait of Hugo Ballin, and characteristic landscapes by W. Merritt Post, R. M. Shurtliff and Guy Wiggins.

The South Gallery has more than the usual number of interesting pictures this year, of which lack of space permits too brief mention. Those painters perhaps the best represented are F. T. Waugh, with a strong marine, "The Seventh Wave"; Hugo Ballin, with a rich colored, decorative figure work, the "Lute Player"; A. J. Groll, who shows one of his southwestern landscapes, "Arizona Clouds," full of feeling, light and air; J. Carroll Beckwith, a three-quarter length standing portrait of Newbold Morris; Adelaide Cole Chase's two charming portraits of children; E. W. Redfield with his Carnegie prize landscape, "Delaware River;" Colin C. Cooper's characteristic large skyscraper vista; Edward Gay, a rich landscape, "June"; F. L. Mora, a double portrait, "Brother and Sister," the figures rather stiffly posed, and a large, well composed, graceful group, "La Buena Ventura"; H. R. Poore, a sunny and bright landscape, and Walter Shirlaw two large and strong landscapes with figures. Mention should also be made of C. C. Curran's portrait of four brothers, Jerome Meyer's curious and clever "Recreation Pier" and "Bandstand," G. R. Barse Jr.'s nude, J. R. Koopman's "Dock Scene," Lydia Emmet's full-length portrait of a boy in white, one of the best portraits shown, and which deservedly won the Shaw Memorial prize, F. Ballard Williams' landscape "May Morning," Karl Anderson's "Student," a strong work, Arthur Dawson's admirable landscape "Hauling Logs," C. W. Hawthorne's clever "Arrangement in Yellow," Louis Loeb's characteristic "Reverie," and Ben Foster's landscape "Summer—Mt. Equinox."

The show of sculptures is too meagre—a large, well-modelled animal group, two Polar bears, by F. J. Roth, makes an effective decoration for the South Gallery, and among the few pieces in the Vanderbilt Gallery Piccirilli's "Dancing Faun" is perhaps the most attractive.

So ends a hasty review of the annual and last society's display. It is one worthy of the organization and closes its career as an individual body with credit.

James B. Townsend.

There was an arts and crafts conference in the galleries of the National Arts Club at 37 West Thirty-fourth Street last week to provide for the budding craftsmen and craftswomen of the country a place of exhibition. Spencer Trask presided. After a protracted discussion as to whether the club ought to conduct a school or simply hold an exhibition the meeting left the question to a committee composed of one delegate from each of the interested organizations. The sentiment of the meeting was expressed as favoring a permanent exhibition of crafts work in the National Arts clubhouse.



## BOSTON ART NEWS.

The Water Color Club exhibition in the Boston Art Club opened March 2, and a fashionable "tea" was an accessory. This organization is noted for its thoroughly good shows, and for the best exhibition of water colors given in Boston, and this year its high reputation is well sustained. Charles H. Woodbury, the president of the club, has a stunning group of marines. A group of pictures by the late Mlle. Emilie De Combres, with a mourning wreath hung beneath, forms a memorial display. Laura Hills, the miniature painter, sends three clever examples, and also a large pastel portrait. Margaret Pattison, W. J. Kaula, Martha Silsbee, M. A. Bell, all send striking and good work. Dodge McKnight has a group of four, brilliant and fairly true. S. R. Burleigh, of Providence, R. I., has a good small group, distinguished in composition and of noteworthy good color and treatment.

The exhibition of the works of Howard Pyle, the illustrator, which was held at the gallery of the Botolph Club, 2 Newbury street, recently, proved a great success. There were sixty-three original illustrations, of which thirty were in color, including the most recent magazine work done for Harper's. The rest of the drawings were either in black or white or they comprised water colors, crayon drawings, pen and ink drawings, vignettes, etc., everything designed for illustrative material either for periodicals or for books.

The spring exhibition of water colors and pastels at the Boston Art Club will be opened on Friday evening, April 6, to continue until Saturday evening, April 28.

At a local gallery, Ross Turner is exhibiting a collection of paintings and a small group of illuminations. The exhibition includes two oil paintings, 28 water colors and eight illuminations. The group of water colors is the first collective showing of Mr. Turner's work for some years, and is divided between New England (including in that division the "Ship of Tarsus"), Mexico and Bermuda.

The Copley Society's exhibition of "Old Masters Copied by Famous Artists" adds to the reputation for good and educational exhibitions for which this organization is famous. The different copies of the same picture, made by artists who have themselves "arrived," vary according to their different temperaments, although all have a look of belonging to the same family. Mr. Eben Comins' copies are especially noticeable because of their color harmony. They are made in water color and varnished—a rather unusual method. The "Teas" given on Thursdays are a feature of the show, and the pretty girls who assist and the decorated tea table in the centre of the hall hung with pictures make a charming picture.

An exhibition of paintings, by Boston artists, will be opened early in April by the Twentieth Century Club.

The Society of Arts and Crafts will have a special exhibition of lamps, candle sticks and lanterns the last week in March. The completion of the improvements of their place on Park Street, where they have been enlarging their quarters, is the occasion of this exhibition.

## AMONG THE ARTISTS.

It was erroneously stated in the last issue of the Art News that the bed in

Livingston Seamen, Mr. and Mrs. Robert V. Sewell, Mr. and Mrs. Luis Mora and Mr. and Mrs. Sperry were guests. Mrs. Warner read some orig-



THE WORLD FORGOTTEN  
By W. Verplanck Birney

At Society Exhibition.

the Presbyterian Hospital, which is controlled by the Artists' Aid Society, was endowed by Spencer Coon. Through the secretary of the society, Mr. J. C. Nicoll, it is learned instead that the bed was endowed in memory of the late Hector C. Havemeyer by

inal verses, and the evening was an enjoyable one.

Albert L. Groll, who spent last summer in Arizona, where he made many sketches and studies of that great western country, submitted two new



LA BUENA VENTURA  
By F. Luis Mora

At Society Exhibition.

his brother, Mr. William F. Havemeyer, who in many ways has aided the society.

A dinner was given recently by Mrs. Franklin Warner at her home, No. 37 Madison Avenue, at which Major Louis

canvases to the jury of selection of the Society of American Artists for the annual exhibition under the titles of "Arizona Clouds" and "A Sandstorm in Arizona." He has also commenced work on two more paintings of the Arizona country, entitled, "Afternoon in the Desert" and a "Moonlight Picture of the Plains."

Miss B. Elvey Campbell, who has recently arrived from London and who has opened a studio for wood carving at 637 Madison avenue, gave an "at home" Wednesday afternoon which was largely attended, among other guests being Sir Purdon Clarke and Miss Jeanne Clemens, daughter of Mark Twain, who was formerly a pupil of Miss Campbell.

Realizing that the Elizabethan style of wood carving is the most practical and can be applied commercially to greater use Miss Campbell has made this a specialty in her work rather than the Renaissance, French or Italian. She holds weekly a class in Wilmington, Del., where although it is their first term, its members have made several important pieces of furniture, such as linen chests, tea tables, library ladders, etc. Miss Campbell is extremely pleased with the interest and keenness of her scholars, and is about to start her classes here, not alone for the amateur as a recreation, but for those who desire to teach wood carving. Miss Campbell's method, which is entirely her own, has the charm and advantage of being not only simple, but both interesting and practical. Her chief idea in her work abroad was to interest the owners of large estates in improving the condition of their tenants, and in instructing them in an art which, when properly applied, might prove remunerative. It is her intention to establish that same interest here in holding classes in the various working girls' clubs, and if possible to reach those in small towns, where this work would be of great value.

Miss Campbell has on view at her studio several fine examples of her own work, and photographs of the various pieces which have been secured by the South Kensington Museum, Dublin and Edinburgh museums, the Handel Museum at Vienna, the Victorian Museum at Melbourne, Australia, the Drexel Institute in Philadelphia and the Metropolitan Museum. There is also a photograph of a large oak fireplace, which was executed by a well-known Englishwoman, a pupil of Miss Campbell's, for her country place, and which was composed as a course of study, her first lesson being on this subject.

The annual competition in the Adelphi College Art Department for medals will begin next month. The antique and life classes compete for these prizes, which are awarded by competent judges.

The Adelphi Sketch Club, which meets every Tuesday evening, drawing from a costumed model, will have a social evening, combining a "spread" and a dance, March 20. In connection with the art department is a two years' normal art course, for which a diploma is granted.

Madame Both Henrickson conducts classes in the History of Art. Her lectures and talks are illustrated with stereopticon views, and as she goes annually to Europe to visit the art centers her lectures are full of interest.

Anthony Guarino of the art department, had three pictures hung in the last exhibition of the Academy of Design, one of which was bought by the well-known artist, William M. Chase. This season promises to be the most successful of any in the thirty-one years that Prof. Whittaker has had charge of this department.

Inez Gertrude, daughter of Sir Caspar Purdon Clarke, was married on March 3 to A. J. Koop, of the Victoria and Albert, Museum, London.

## EXHIBITIONS.

An exhibition of modern pictures from the estates of Mrs. Eliza M. Curtis, of this city, and Mr. J. W. Brown, of Brooklyn, with additions from the collection of Mrs. Lee W. Haggin, of New York, together with an exhibition of a very choice collection of Oriental porcelains and curios owned by Mr. Suzuki, of Tokio, Japan, which opened at the American Art Galleries on Saturday last, March 10, and was followed by the sale of the pictures at the galleries on Thursday evening, and that of the porcelains Thursday and yesterday afternoons, to be completed this afternoon, unfortunately came too late for extended notice in last week's issue of the Art News. The results of the sales will be given in next week's issue of the Art News.

The pictures, which number 156 were unusually interesting. They were varied in character but fairly well represented the schools most in fashion during the past 25 years, and among them were several well-known canvases from famous sales and collections in New York. Older art lovers were specially interested in the examples shown of such foreign painters as Th. Frere, Kuwasseg, Carriere-Belleuse, Brissou, Rosa Bonheur, Bion, Casanova, Defaux, Delaroche, Delort, Madrazo, de Thoren, Gerard Dou, Edel-felt, J. Goupil, Kammerer, Baron Leys, Gabriel Max, Meyer von Bremen, Moreau, Perrault, Nicol, Pasini, Jan Steen, Tissot, Van Mieris, Verboeckhoven, Verschuur, Veyrcissat, Wiegand, Worms, and Wyngaert, and among Americans in those of Albert Bierstadt, J. G. Brown, Casilear, M. F. H. de Haas, W. A. Gay, C. C. Griswold, S. J. Guy, George Inness, Eastman Johnson, F. Rondel, Wordsworth, Thompson, Louis C. Tiffany, C. Y. Turner, Elihu Vedder, E. L. Weeks, and A. H. Wyant. With few exceptions the canvases by these painters were all characteristic, and there were some early examples of such strong modern American painters as Bridgman, Carleton Wiggins and others, which it was a pleasure to study, in view of their later development. Pictures that are still in vogue and are called modern, which attracted special attention, were by Henry Bacon, Corot, Daubigny, Diaz, Julien, Dupre, Clifford P. Grayson, Groleron, Hagborg, Jacque, Jacquet, Knaus, Lerolle, W. H. Lippincott, Mauve, Renouf, Schreyer, Abbott Thayer, Verestchagin and Vibert.

It will be seen by a glance at this list how varied was the character of the collection, and how it interested both modern and older picture buyers.

The Suzuki collection of Oriental porcelains, curios, ivories and carved wood was, as said above, a remarkable choice and well composed one. This attracted many lovers of the art of the Orient. While not ranking with the great sales of the past few seasons this week's sales at the American Art Galleries, were unusually good.

The exhibition of portraits by J. J. Shannon in the upstairs gallery at Knoedler's, will give place the coming week to one of portraits and figure works by Jef. Leempoels, the Belgian painter, who has executed several portraits of well-known New Yorkers. A portrait of David Warfield, the actor, by S. J. Wolff, will also be placed on view in these galleries on Monday. A score of miniatures by Viscountess Maitland, of England, will continue on view in the gallery through Saturday next. These were displayed through the week just closing and attracted many visitors, as Lady Maitland's charming personality has made her socially popular during the two win-

ters she has spent in New York. Her miniatures are delicate in color, and have much refinement of expression and treatment.

An exhibition of twenty-six recent oils by Stephen Parrish, formerly known as an etcher of ability, at the Macbeth Gallery, No. 237 Fifth avenue, and which opened on Monday morning last and will continue through next Saturday, has surprised the many artists and art lovers who have studied it. Differing from most painter-etchers, the artist has no hardness of line or color. His composition is excellent, his drawing good and his atmosphere effects and outdoor feeling true and delightful. Some of his canvases are luminous and deliciously clear aired and a joyous note permeates them all. Those which seemed on a first view the most attractive are a "Salt Marsh," "Summer Clouds," a "Breezy Day," a "Market Place—Yvetat, Normandy" and "St. Raphael, France." It is a pleasure indeed to see this work of Mr. Parrish, who has left the "haunts of men" and paints at quiet Windsor, Vt., and it is to be hoped that he will be represented at the season's public exhibitions hereafter. This is not to the detriment of Mr. Macbeth, who has rediscovered him, but who never selfishly hides his finds or rediscoveries from the exhibition public for long.

A small exhibition of drawings, pencil, pastel and charcoal and oil sketches, by J. Carroll Beckwith, which closed yesterday at the Powell Galleries, gave an excellent idea of the range of this versatile painter's brush. Correct and graceful drawing, and a more than unusually rich colored palette characterized as ever the artist's work. Some of the sketches were delightful in pose, sentiment and execution. Among these were an early likeness of Miss Florence Nesbit, called a "Study," a decorative figure of a nude woman, and another small nude "Before the Mirror." Among the pencil drawings, those entitled "Dramatic Motive" and "Madonna" were particularly good; "Profile Perdu" and "Reflected Light," done in charcoal and colored crayon, and a pastel drawing, "Gabrielle," were also good. A small landscape, in which the Chateau of Chenonceaux figured was the only landscape in the display. The exhibition should be transferred to the New York and Philadelphia Art Schools in succession, for it has educational value.

At the Modern Gallery, No. 11 East Thirty-third Street, there is now a small exhibition of a dozen or more oils by Charles W. Hawthorne. While several of the canvases are well known to art surroundings, there are also some new examples of the artist's work. All those shown are characterized by bold and broad brushwork, virility of drawing and fine expression. As a genre still life and figure painter, Hawthorne stands well in the front rank of younger Americans, and the present display emphasizes his merit, ability and promise. The familiar study of a fishdealer the "Call of Peter," with similar large figure and still life canvases of fishdealers, are excellent studies of character and expression. Two half-length portraits, one of a little girl, and another of a boy with a jar, are strong in drawing and evidently faithful likenesses, but the flesh tones are a trifle muddy. Two small and sunny landscapes, with good atmosphere and outdoor feeling are a pleasant surprise.

Mlle. Andree Lenique, of Paris, is making her fourth annual visit to New

York to paint miniatures. She held an exhibition at Knoedler's in January. Among recent portraits she has painted are those of Miss Elizabeth Davis, Mrs. Tenney, Mrs. MacMillan, of Washington, and the little niece of Mrs. Charles Schwab. She is now painting a pastel portrait of the late Marshall Field for Mrs. Field. Mlle. Lenique will go abroad in the early summer to occupy her Paris studio. She will return to New York next autumn to paint a pastel portrait of Mr. Charles Schwab.

## WITH THE DEALERS.

Announcement is made of the acquisition from the Ehrich Galleries by the Metropolitan Museum of a remarkably good example of Nicolas Maes, a "Portrait of an Old Lady." The Museum is to be congratulated on the securing of this fine canvas, which is thoroughly representative of the artist and the early Dutch school, and the purchase is also a compliment to the artistic discernment of Mr. Ehrich, who obtained the canvas when abroad last summer.

Mr. Julius Oehme announces an exhibition of portraits by Gari Melchers at his galleries, No. 320 Fifth avenue. This will probably open early in the coming week. The artist, who was born in Detroit, Mich., in 1860, is one of the strongest and best known of American painters residing abroad, but his work is not as well known here as it should be, so that the coming display will have exceptional interest. Mr. Melchers, with Whistler and Sargent, won a first-class medal at the Paris Exposition of 1900. He has an atelier in Paris and also at Egmont-sur-Mer on the Holland coast.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth street, there is now a small and carefully chosen collection of examples of Monet, Sisley, Pissarro and Renoir, which make up an exceptionally attractive display. Two views of the Thames and a mountain gorge, "La Vallée de la Creuse," by Monet, are exquisite in coloring and feeling, and there is rich color quality and outdoor feeling in a coast scene by Renoir.

At the Fishel, Adler and Schwartz Galleries, No. 313 Fifth avenue, the exhibition of portraits by Walter Russell, which has been on there the past and this week, will be succeeded on Monday by a display of figure work and landscapes by Augustus Koopman.

At the Noe Galleries, No. 366 Fifth avenue, there is now, among other good foreign and American paintings, an exceptionally fine example of George Inness, dated 1871, the "Delaware Valley," which in color quality, light and air is one of the best of the dead American master's works. It was interesting to compare this canvas with one of a similar subject by the painter in the Curtis collection, sold last night. The earlier example was flat and dull, and lacked the quality of the later picture.

Twenty-two recent oils by Edward J. Steichen fill the walls of a Fifth avenue gallery. They are all characteristic—painted in a low key, delicate and delicious in color, and with much tonal feeling. They lack substance and form in most examples, but this is forgotten in the refinement and delicacy of the color schemes.

At the Kelekian Galleries, No. 252 Fifth avenue, there are now some newly arrived and rarely beautiful speci-

mens of Babylonian or Raaka pottery, marked by the same exquisite iridescence mentioned in describing one of these pieces last week, and several beautiful Hispano-Moresque and Is-pahan rugs of the XVI. century.

The concluding afternoon and evening sales of mirrors, engravings and pictures from the Clausen Galleries at the Fifth Avenue Art Galleries on Saturday last realized a total of \$18,046, of which \$8,176.50 was brought by the mirrors, etc., and \$14,870.50 by the pictures. The total of the entire sale was \$31,913.50. A fine example of George Inness, "Sunset," brought \$1,875, the highest figure of the sale, on Saturday evening.

A studio musicale was held at Steinway Hall, 109 East Fourteenth street, March 15, at three o'clock, at which the Hoffman Quartet played. Florence W. Hinkle sang several charming number and Gustave Frese presided at the organ and piano. This was one of several musicales which have been given at Steinway Hall during the winter, which have proved an interesting feature and attracted large and appreciative audiences.

Two remarkable canvases by David Vinckenbooms, pupil of Jan Brengel, dean, of the Art Guild of Antwerp, and Roelandt Savery, appointed by Henry IV. to decorate his great French palaces, are now on view in the picture salon of Lanthier's Old Curiosity Shop, 354 Fourth avenue. These master Flemish landscapists were often called upon by Rubens to assist him in such of his large paintings as his "Adam and Eve Leaving Paradise," property of the Prince of Orange, and the work of each was peculiarly imbued with the finest qualities of the other. The two Vinckenbooms now in Mr. Lanthier's valuable collection of old and modern masters are panoramic representations of the richest and most attractive portions of the Rhine country.

## BALTIMORE ART NOTES.

The Reinhart scholarship for the study of sculpture in Rome, which was vacant for some time, has been awarded to C. Percival Dietsch of New York, who is at present in Rome pursuing his studies. The award was made by the advisory committee, of which Charles H. McKim and Edwin H. Blashfield were members. This scholarship is open to contestants from all over the United States, and has been held by students outside of Maryland as well. The Parisian scholarship for art study in Paris has often been won by the graduates from the Reinhart School at the Maryland Institute. This scholarship at present is vacant, and will remain so until next autumn, when further applications will be considered.

An interesting lecture was given on March 16, under the auspices of the Municipal Art Society of Baltimore, by Frank Miles Day on "The City Beautiful and Convenient," at McCoy Hall, Johns Hopkins University.

The Designers and Artisans Club has done some good work in promoting a high standard in craft work. They have six lectures or talks during the season, and two exhibitions, at the club rooms, 230 West Preston Street. The officers of the club are: President, Margaret E. Haydock; vice-president, Margaret P. Graffin; recording secretary, Emily Graves; corresponding secretary, Sophia Shonnard; treasurer, Grace E. Fields; and on the committee, Sophia de B. Stewart and Mary B. Pitts.



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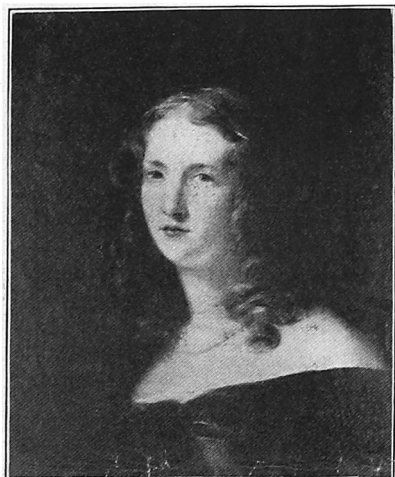
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